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To the Public.

J. Dale, feels himself extremely happy in having by his Invention
on the Tambourine, (for which he has obtained his Majesty's Royal
Letters Patent,) entirely removed the different Impediments so
generally complained of, and brought it to such Perfection as to
render it an Instrument of Science, and Competent to be Performed
upon in Concert, or to Accompany any Piece of Music either Vocal
or Instrumental. The Success he has experienced from the Sanction
of a Candid Public in the sale of them, has induced many Artists
to attempt and offer for Sale, mere Copies of such Improvements which
tend not only to the Prejudice of the Patentee, but to deceive the Purchaser.
The Public are therefore requested to apply at his Warehouses
as above.

DALE'S
SCALE of MUSICAL
and
EVOLUTIONARY CHARACTERS &c
for the
~~F~~AMBOURINE.

Bafso or
Bafs N°1.

Bafso Corto
or Short Bafs N°2.

Basse
Etouffé N°3 Etouffé Basse ronde
or Round Bass N°4. N°5.

Basse en
Sons harmoniques N°6. N°7. The Beat N°8.

The Beat
Continued N°9. N°10. N°11. N°12.

The Staccato
Beat N°13. The Gingle N°14. ~~~ ~~~

The Gingle
with the Thumb N°15. ~~~ The N°16. Round
Gingle N°17. D° Contracted

The Gingle with
the Staccato N°18. The Shake N°19. Continued

N^o.20. Double Shake
 N^o.21. D^o with the Beat
 N^o.22. D^o with the Bass

 The turning round to the Right.
 N^o.23. D^o to the Left
 N^o.24.

 To the Right with a Beat
 N^o.25. To the Left with a Beat
 N^o.26. D^o only once round
 N^o.27.
 N^o.28.

 To the Right prepared by a half Turn the Contrary way.
 N^o.29. D^o with the Bass
 N^o.30.

 D^o Horizontally with a Beat.
 N^o.31. D^o without Turning
 N^o.32.

 The half Turn & Preparation for the general Turn.
 N^o.33. Turn once round & finish with the Tambourine held to the Right
 N^o.34. R

For a further Explanation of these Marks, Characters, & Notes, See DALE'S Instructions for the Tambourine.

DALE'S Instructions for the TAMBOURINE .

with an Explanation of the Different Characters.

The first thing to be learnt, is the holding of the Tambourine; which is done by putting the Thumb of the left hand into the hole of the Hoop made for that purpose, with the Head * towards you, placing the fingers nearly flat underneath, keeping it upon the balance, supported by the 2^d. 3^d. & 4th fingers with the first finger against the edge of the Hoop to steady it, the Elbow a little from your side, and the hand and arm held up. If held properly you will be able to move it up or down and from side to side or in any manner required without being obliged to grasp it .

Being so held, begin with the Basso Corto or Short Bafs distinguished by a dot underneath the Notes as in the Scale N° 2, to perform which place the 1st. and 3^d. fingers upon the 2^d. and the end of the Thumb underneath the first joint of it, which will so stiffen the 2^d. finger that by sliding it upon the Head with the nail foremost (but not to touch the Head with the nail) by a little pressure after some practice the Tone will become clear, then shorten it by taking the finger off quicker as the length of the Notes require .

Next try the Bafs as at N° 1, which is done by sliding the finger from side to side moving the wrist so as to cause the nail of the 2^d. finger to return and act in the same manner as at N° 2 .

The Beat N° 8 .

The Notes thus written without any particular mark over them are considered to be beat with the first Joint & Nail of the first finger up & down alternately, which on account of the different Time & division of Notes admit of a great Variety and will be given hereafter. But the necessary practice at first must be simply up and down, with the wrist out, & the Elbow even with the Hand, The Arm to be kept as still as possible & the Tambourine turned a little from you . The Beat at N° 9. is done by striking downwards with the Nails of the 1st. 2^d. & 3^d. fingers together. That at N° 10. by the tops of the same fingers on the left side of the Tambourine . That at N° 11. by the back of the fingers on the right side, & that at N° 12. with the ends of the fingers on the inside of the Tambourine .

* The Head is sometimes called the Vellum, Skin, or Pelt.

The Staccato Beat N°13.

The Notes turned down to be done with the end of the Thumb, & those turned up with the end of the 2^d. finger, each Beat to make a Gingle by performing near the edge of the Tambourine.

The Gingle N° 14 .

Keep the fingers altogether & the Hand straight, then let the 2^d. finger move from you round the edge of the Tambourine pressing so as to make it Gingle.

N°15. The same back again with the Thumb .

N°16. By carrying the Hand over the Gingles so as to make them run round .

N°17. To turn one Gingle for each Note .

N°18. The Gingle as at N° 14. only shorter with a Staccato Beat with the Thumb added to it.

N°19. Hold the Tambourine up and shake it .

N°20. Hold it as in common & shake it from side to side with the Hand only .

N°21. The same with the Beats as at N° 9. added at the same time .

N°22. The same with the Bafs as at N° 2. added .

N°23. To turn the Tambourine round upon the Thumb to the right as many times as you can & as the time will admit .

N°24. The same to the Left .

N°25. The same to the Right with a Beat as at N° 10 .

N°26. The same to the Left with a Beat as at N° 11 .

N°27. Turn only once round to the Right with a Beat as at N° 10 .

N°28. Turn once round to the Left with a Beat as at N° 11 .

N°29. Turn round as at N° 23. prepared by a half Turn the Contrary way to give more force & increase the Undulation .

N°30. The same with the Bafs .

N°31. Hold the Tambourine above your Head Horizontally with its Head downwards and Turn it round taking care to stop it in the same position .

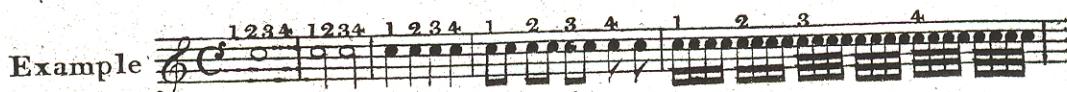
N°32. Held the same without Turning it .

N°33. Preparation for a Turn round .

N°34. Turn the Tambourine once round & finish with it held on your Right side ready for the Head of it to drop upon your Right hand for the immediate performance of the Bafs, or Gingle &c .

Of Time.

Common Time is known by this Mark  which is placed at the beginning of the Stave after this Character  called the Treble Cliff.

Example 

The longest Note of which is in the 1st Bar of the above Example & is called a Semibreve  the duration of which is to be as long as while you count four. In the next Bar they are Minums  & but half the length of the Semibreve as you will see from the figures placed over them from which you are to count the Time. In the 3^d Bar they are Crotchets  In the 4th Bar Quavers  once tied, 2 of which go in the Time of a Crotchet. Semiquavers  are twice tied & 4 of them go to a Crotchet & must be played so much quicker as to admit of your counting in the same degree. Demisemiquavers are tied 3 times & so double in number.

The next Mark is  the same with a stroke through it & contains the same number of Notes in a Bar but in general understood to be played quicker.

The next & quickest of all Common Time is marked  & contains but half the number in a Bar.

Example 

Of Triple Time.

Triple Time is known by  which signify 3 Minums in a Bar & is the slowest of all Triple Time Movements.  Three Crotchets & played quicker.  Three Quavers & is the quickest.  being little used will be explained when wanted as will also every other Mark omitted in this Number.

Example 

$\frac{6}{8}$ Six Quavers in a Bar.

Example

In the first Bar of the above Example a dot is placed after a Note which makes it half as long again. Supposing you to count as above 2 Quavers to a Crotchet you must count 3 Quavers to a Crotchet with a dot after it If at the beginning of a Piece of Music it is Marked $\frac{9}{8}$ that would be counted Nine in each Bar if counted in Quavers which is the easiest method for a beginner. From the Examples already given the Learner will have a general Idea of counting TIME, and as this number is meant to be confined to what is most useful, it will be sufficient for the present to add the Characters called Rests as they have their Length & must be counted the same as the Notes.

A Semibreve, A Semibreve, A Minum, A Minum, A Crotchet, A Crotchet, A Quaver, A Quaver,
 Rest Rest Rest Rest

A Semiquaver, A Semiquaver, A Demisemiquaver, A Demisemiquaver.
 Rest Rest

N.B. N° 3, 4, 5, 6, & 7 cannot be well understood without the help of a Master.

N° 3. The Basse Etouffé the word Etouffé must be wrote over the Notes, & is done by letting the hand fall against the Head of the Tambourine as soon as the finger leaves it.

N° 4. The Round Bafs, The Tambourine is turned round towards you under the Arm while the Bafs is continued.

N° 5. The same, done in the Time of 2 Bars.

N° 6. Sons Harmonique is done by making the Bafs an Octave higher.

N° 7. The same with the Tambourine turned round as at N° 4.

End of the first Number.

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Clementi.	A Sonata & Toccata with the fingering marked by the Author - - -	3 6	Janson Op: 13 - - - - -	7 6
- - 3 Sonatas with an Accompaniment for a Flute or Violin & Violoncello Dedicated to Mifs Anna Maria Carolina Blake Op:22.		7 6	3 D° D° Dedicated to Mifs Manesty Op:14	7 6
- - 3 D° D° Dedicated to M's Benn Op:29.		7 6	Air Russe a favorite Rondo from D° - -	1 6
6 Solo Sonatas as performed by the Author at the Hanover Square & other Concerts Dedicated to M's Meyrick. Op:25 - - -		10 6	Nina a favorite French Air with Var. - -	1 6
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